

Art Asia Pacific, *Locomotion*, reviews by Matlyne Sahakian, 2016 May June

ArtAsiaPacific

ArtAsiaPacific: Zh



移動力林明弘

Reviews BY Marlyne Sahakian [from May/Jun 2016](#)

Also available in:



明亮的花朵、單車腳踏及俗艷的旗杆均出現於林明弘具玩味及互動的展覽，於馬尼拉當代藝術及設計博物館（MCAD）絕妙的空間中舉行。由MCAD館長Joselina Cruz策展，「移動力」是一個視覺旅程，包括博物館及其鄰近環境的交流。在他眾多的展覽中，林明弘的裝置是公共空間與藝術的連繫，往往牽涉他出生的台灣的傳統布料印花的巨型演繹。在「移動力」中，這亦不例外，該展覽為藝術家於東南亞第一個展覽，他把MCAD的多面牆壁以明亮花朵的印花包裹着。

這展覽中，林明弘將這印花圖案超越畫廊的局限，伸展至到覆蓋三人車的油布上，三人車是馬尼拉一種普遍的交通工具。在MCAD的主要畫廊空間中，印花被複製到240張在東南亞的行人路上無處不在的矮木凳上——這便是作品《無題聚會，馬尼拉》（所有作品2016）。這些木凳是巨型砌圖，由每位觀眾拼合或拆開，為靜止的牆壁印花創作新演繹。在地下一層的中間，三支旗杆（《Barangay 752》、《Barangay 733》及《Barangay 730》）高舉着被裝飾的三人車原本的格子油布。另外，三輛新三人車（《Dominga》、《Singalong》及《Arellano》）以林明弘的印花布裝飾着，同樣在博物館的閣樓一層中展示。

展覽的場地MCAD坐落於Malate的De La Salle-College of Saint Benilde's 藝術及設計學院，那裏的街上白天充滿了學生，而黑夜則變成夜總會的花花世界。在一件合作裝置，林明弘連同三個barangay社區一同創作，

這些社區就是菲律賓最小的管治單元。作為一名熱衷的單車手，林明弘邀請三輪車司機以三輛分別在三個 barangay 註冊的三輪車上的油布以他的印花布來交換。每個 barangay 均獲得三款印花布的其中一款，同樣地，在博物館中這些印花佈滿了畫廊的牆壁及窗戶：黃色及白色作底色的花葉輪廓（《秋金》）、第一款的圖案以熱帶顏色橙、綠及紅色演繹（《深溝》）；給最後結合第一、二款、以白色線畫上花銳及葉脈（《龍怒》）。而且，三輪車的舊油布轉化成三面放大了格子旗幟。菲律賓的三輪車司機以流行文化及宗教肖像來裝飾他們的車輛而見稱，比如米奇老鼠、大麻葉及聖母瑪利亞。在旗杆上展現着，每個 barangay 一面旗幟，正正以三輪車司機的裝飾創作藝術來。

當林明弘過去曾與住東京建築設計工作室及上海建築工人實現其項目時，在這 Malate 社區合作中，他再次使藝術與公共空間的界限變得模糊。自展覽開幕，每天博物館的巨大車房鋼鐵卷閘捲起時，許多三輪車司機到訪畫廊觀賞。「我看見那巨大的卷閘展開引領到畫廊的時候，我不能抗拒這個念頭，」林明弘對 ArtAsiaPacific 說：「這是對外界的一個完美橋樑。」三輪車圍繞着畫廊空間行走，通過一個停車場，接送參觀者走到繁忙的街道。「一座當代建築赫然聳立在這社區，對於許多三輪車司機來說，這是他們第一次走進博物館，」策展人 Cruz 說。這舉措表示林明弘對於其藝術控制放鬆，其作品不單止使三輪車成為展覽空間，同樣亦因時間而逐漸演變，因為司機們當然會將藝術家的印花個人化。在這明亮而包融的展覽，多方面的邂逅出現，不論是博物館與街道、視覺藝術與手工藝，又或是在觀眾、乘客及單車司機之間——都將藝術作品成為他們自身的經歷。

Tools

New Emperors, Old Clothes

Editor's Letter BY Elaine W. Ng [from Jul/Aug 2016](#)

Also available in:



Although the northern hemisphere is shifting into its summer retreats, there are plenty of reasons to take a critical look at the present state of the world. In Asia, observers are watching how things unfold with newly elected presidents in Taiwan and the Philippines, particularly as tensions are escalating in the South China Sea. In the United States, the battle for the presidency will only grow more noxious until election day on November 8. The European refugee crisis is continuing, and possibly worsening, while the United Kingdom will decide whether to stay in the European Union, or “Brexit,” on June 23. For many looking at the world’s leaders, there is a fear of history repeating itself in the forms of fascism, isolationism and grandiosity. In the July/August issue of *ArtAsiaPacific*, the editors take a close look at artists who explore their countries’ recent troubled histories and their attempts to resist the whitewashing of the past.

We begin with Pio Abad, whose work—a silk scarf featuring a printed silhouette of Imelda Marcos, former First Lady of the Philippines—is featured on the cover of this issue. The 33-year-old Filipino artist, currently based in London, is obsessed with the Marcos family and the power they misused while ruling the Philippines for two decades. AAP’s Philippines desk editor Marlyne Sahakian traveled to the United Kingdom to talk with the young artist in his Gasworks studio, where, Sahakian writes, “Abad has since uncovered many of the items associated with the infamous family, from both their public and private lives, from the precious to the mundane, and painstakingly examined them to lay bare the power structures at play in the creation of national identities and political regimes such as the Philippines.”

LEO XU PROJECTS

In Istanbul, *AAP* editor at large HG Masters surveys the career of Hale Tenger, one of Turkey's most daring and politically engaged artists. Born in 1960, Tenger grew up during the political violence of the 1970s that eventually led to the military coup in the 1980s. She belongs to a generation of artists who spoke out against the culture of violence that the country endured up through the Kurdish conflicts of the 1990s and 2000s—and which has returned with a new ferocity in the past year—and her commentary often appeared visually in her installations of charged symbols and oppressive environments. For instance, 1997's *The Closet* is a bleak re-creation of a common Turkish apartment of the 1980s. As Masters revisits some of her earliest as well as most controversial pieces, he notes how Tenger's work feels eerily relevant today.

Although not mining the past, Japanese independent curator Hitomi Hasegawa spotlights the growing number of artists and curators working in Japan who choose to reject government support in order to sidestep potential censorship when commenting on life, post-Fukushima. Similarly in our special feature Inside the Burger Collection, Tra Nguyen, the general manager of leading nonprofit Sàn Art in Vietnam, pens a short story about an uncanny conversation with a mysterious character.

In Profiles, former *AAP* editor Susan Acret meets Japanese installation artist Chiharu Shiota—known for her elaborate works often involving thread, beds and keys—during her participation at the 20th Biennale of Sydney. From Manila, Jennifer Baum Lagdameo sits down with video artist Martha Atienza to discuss her socially engaged practice that often delves into economic and environmental issues. Rounding out the section, Amsterdam-based independent curator Kerstin Winking introduces the work of another video artist, Pallavi Paul of New Delhi, who weaves together archival footage with her own documentary recordings of political protests against censorship and for women's rights.

In Essays, HG Masters looks at what an “indigenized” paradigm might mean after spending time at curator Stephen Gilchrist's exhibition “Everywhen: The Eternal Present in Indigenous Art from Australia,” recently hosted at the Harvard Art Museums. In March, *AAP* assistant editor Denise Tsui attended Sharjah Art Foundation's annual March Meeting and reflects on the strategies proposed during the conference for safeguarding the role of art education in an increasingly market-driven art ecology.

Elsewhere in the issue, for The Point, video artist Paul Pfeiffer contemplates the idea of home from the position of a transnational artist working today. Kyoto-based artist Teppei Kaneuji, known for his sculptures made of unconventional materials such as the hair pieces of action toy figures or plastic food, explains his love of noise-punk musician EYØ in One on One. Allegorical characters from Persian literature are the focus of work by Afghan artist Khadim Ali, whom *AAP* contributing editor Michael Young visits in his new Sydney studio for Where I Work. Ali explains the inspiration of his work: “My grandfather was a Shahnameh singer. When refugees came to Pakistan, many gathered in our house and my grandfather would sing for them, stories of heroes and demons, the bright and the dark sides of humanity.” Ali's work points to the long, almost mythical, history of human struggle and persecution. Unfortunately, just because the story is familiar doesn't ensure that the world will have immunity from repeating cruel actions of the past.

Tools